Who will win the Oscars? See p. 8

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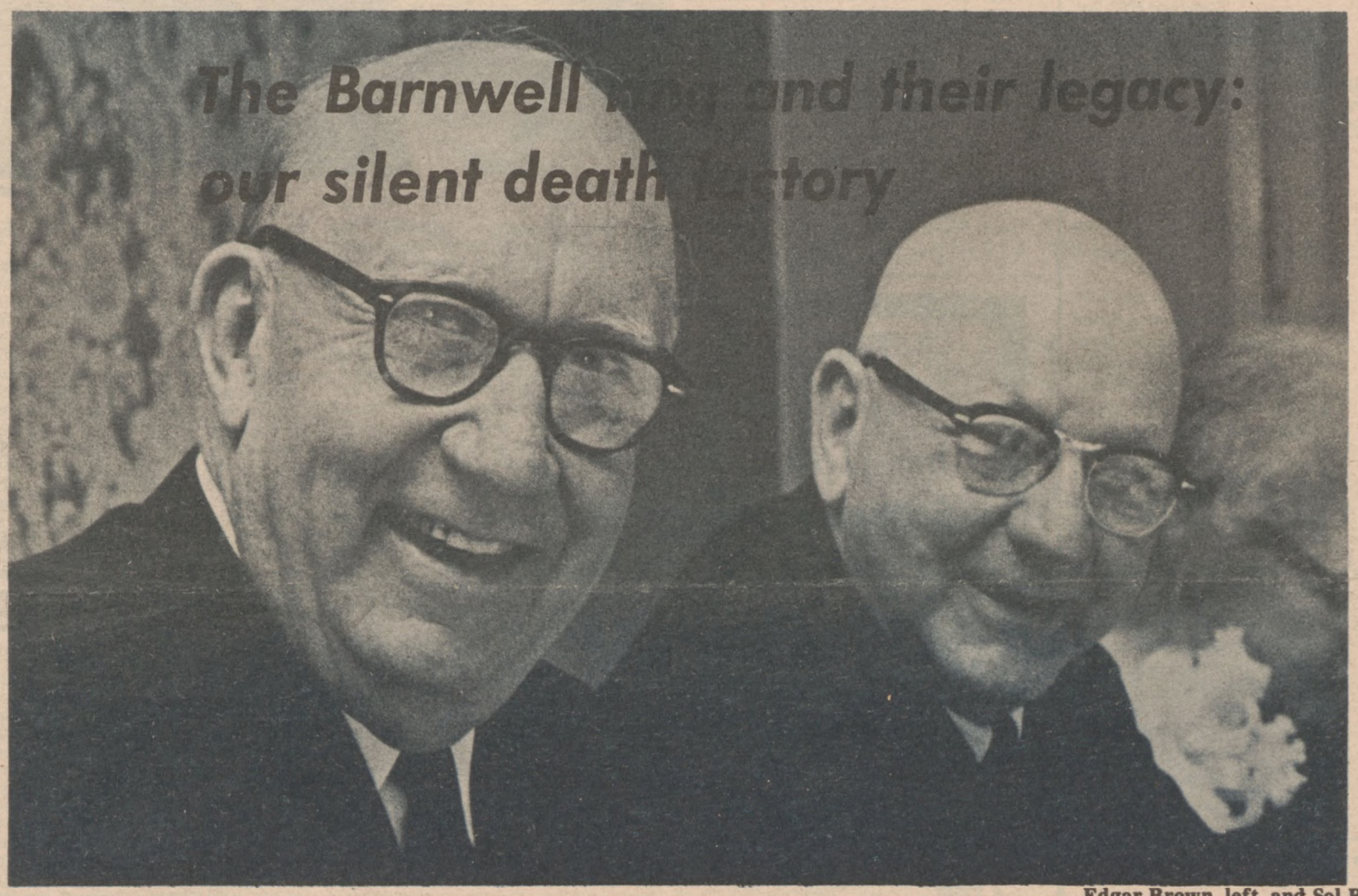

Edgar Brown, left, and Sol Blatt

"By the time the really tough questions get asked, no one in Barnwell will be around to answer them..."

by Amanda Spake

It took 30 minutes for word of the accident at the Barnwell Nuclear Fuel Plant to reach the Statehouse in Columbia, South Carolina, 60 miles to the north. By that time, there was little state officials could do to alert local residents to the possiblility of disaster. Fortunately for South Carolina, it was dry and windy that December. The northern part of the East Coast was not as lucky; the weather was wet from Pennsylvania to Maine. By the Atomic Energy Commission's calculations, the floating Barnwell cloud -- containing as much radiation as 2,000 Nagasaki-sized bombs -- would hit rain just south of Philadelphia, spreading deadly, radioactive debris over the entire states of Delaware and New Jersey and much of Pennsylvania, Maryland and the greater New York metropolitan area.

Evacuation plans for the affected areas were woefully inadequate, designed only for nuclear catastrophes at operating atomic power plants. Nearly ten hours elapsed before the first Army evacuation trucks were ready to leave Philadelphia, but by then the Interstate was packed with terrified people fleeing the area in their own cars.

Twleve hours later the radioactive cloud broke, contaminating over 33,000 square miles, virtually eliminating five states and the largest cities on the East Coast.

The above is a grotesque drama that could occur any time after the Barnwell Nuclear Fuel Plant, the first large, commercial facility for reprocessing atomic fuel, begins operation in 1976. The Barnwell facility, a project of Allied General (itself a partnership of the blue-chip giants Allied Chemical, Gulf Oil and Royal Dutch Shell), will house more radioactive material than any other commercial plant in the world and will routinely emit more of it than any nuclear installation has ever before been allowed to in the past. As one scientist puts it, in five years Barnwell will hold "approximately the radioactivity that would be left decaying for hundreds of years from a large, full-scale nuclear war." Containing that much atomic garbage is nearly impossible, a task roughly comparable, as Barnwell's critics have it, to successfully caging 10 million rabid bats for eternity.

Allied General, for its part, stands to make a mint from the plant -- $75 million annually, according to the latest estimate. By any standard, it will be dirty money. The spent fuel that the company plans to start importing into South Carolina in a few months contains not only radioactive uranium and plutonium, to be recycled into more nuclear fuel, but also a more sinister residue -- high temperature wastes known as "fission products," similar to both their radioactive content and deadly effect to fallout released after the explosion of nuclear weapons. At the Barnwell plant, they will be stored in stainless steel tanks, buried underground. During their 20-year life span, the tanks will collect 60 times the fission products released in all atmospheric weapons testing by the U.S. and U.S.S.R. combined.

This would be scary enough even if it seemed likely that the people at Barnwell could keep all of that poison under control. But the evidence suggests that the chances of that are very slim indeed.

First of all, there is the business of getting the nuclear wastes to South Carolina. They are to be shipped, by rail or truck, in special containers called fuel casks that will give off enough radiation in transit to give anyone near one of them for only 17 hours his allowable radiation dose for an entire year. People living throughout the county on routes the spent fuel will travel are going to get zapped with about one-fourth of their yearly dose, just because they made the decision to buy or rent a home on the roads used by the fuel trucks. And that is just the beginning. The company itself predicts in its environmental reports that railroad accidents, like this fall's West Virginia derailment and fire,

(Continued on page six)

This story, reprinted here in its entirety, was first published in New Times, and is published here by special permission of the author because of some of the questions it raises about the Barnwell facility.

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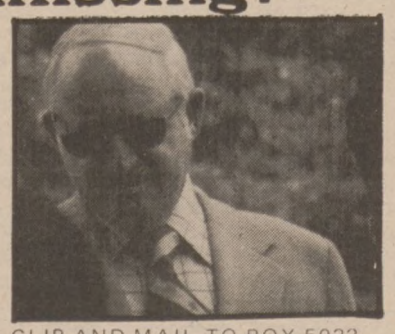

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Fiscal funk at the State House

by Bob Thompson

Rembert Dennis

John Long is not the kind of man who erupts easily in anger. The rotund, red-faced senator from Union County is a jovial sort, and he can usually be seen rolling back in his chair in the Senate chamber, pointing a pudgy finger in mocking derision at one of his colleagues, and laughing as if he'd burst. He's got all the attributes of your favorite uncle, the one who tickled you near to death when you were little and sneaked you a drink of beer when you celebrated adolescence. Except, of course, that Long is a lawyer and a state senator.

So when Long lit into fellow senator John Drummond last week at a Senate Finance Committee meeting for fiscal laxness, it was enough to make one wonder, "What's eatin' John Long?" From all indications, Long was suffering from a malady common to legislators right now -- a severe case of financial funk, as the state's pursestrings get shorter and shorter and the hands reaching for them more numerous and greedy.

Some legislators, like Senator Rembert Dennis, will swear that things really ain't so bad, and we needn't close up shop yet. Of course, that's when they have a particularly crucial bond up for debate that might grab them a few votes. But when it comes someone else's turn to plead for the money, those optimists suddenly turn Scrooge and claim the point of no return is already here.

Thus it is acceptable for Dennis to stand up at a meeting of his Finance Committee and ply state treasurer Grady Patterson with leading questions, like whether "authorizing an additional $35 or $40 million" in capital improvement bonds would jeopardize the state's AAA credit rating. And after Patterson says no, Dennis can later turn the tables and say something like, "We've reached the limit" and "We've got to put a halt" to further bond authorizations. Where to draw the line on bond authorizations usually depends on whether the particular legislator has gotten his district's pet project funded yet or not.

On paper the financial situation of South Carolina looks bleak. Currently the state has about $475 million in bonds that have already been issued, as well as another $230 million that has been authorized but not yet issued by the State Budget and Control Board.

Early last month, the House of Representatives sent over to the Senate a bill calling for the authorization of another $36 million in capital improvement bonds, and the Senate quickly passed a couple of amendments which would add another $13 million to that figure. Then, after much haggling, the Senate passed more amendments to the bond bill, including $8 million for a mental health facility for the aged at Columbia's Crafts-Farrow State Hospital and $1.4 million for additions to a planned cultural complex in Columbia.

In short, that means that the Senate has tentatively called for about $60 million in capital improvement bonds to be authorized this year. That figure is almost certain to be reduced before the bond bill escapes the Senate and a joint conference committee of the House and Senate works out the differences. But the State Budget and Control Board can only issue a maximum of $65 million in capital improvement bonds per year, and South Carolina already has a backlog from past years of some $230 million in bonds that have yet to be issued. So, even before this legislative session started, the state had almost as much money in bonds authorized as it could issue in the next four years. Theoretically, the General Assembly could refuse to authorize bonds for the next four years and the Budget and Control Board could still issue its maximum allotment through 1979.

That won't happen, of course. The General Assembly, with no limit on the total capital improvement bond indebtedness, will keep on authorizing bonds for the next four years, and the Budget and Control Board will keep on issuing the bonds at a rate of $65 million or less a year. Credit rating considerations aside, the legislators realize how much political hay they can make from having pushed their respective constituents' favorite bond issue -- even if the money is never spent. It would be political folly to not even give the appearance of trying.

(Continued on page five)

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The 'seven percent proposal'

Like some crumbling ivory tower, the academic tranquility of the University of South Carolina Law school has been deteriorating recently as students and faculty voice opposition to the University Board of Trustee's decision to alter the law school admission policies. The proposed change originated in the form of a Board resolution in January instructing President William Patterson to appoint a committee with authority to appoint seven percent of the entering freshman law class. These students would have their normal entrance requirements waived so that they could be directly installed in law school.

Termed the "seven percent proposal," opponents have called it an obvious attempt by the Board to secure law school entrance for persons whose only qualification is connection, possibly sanguine, with someone of political power. Proponents of the plan, meaning the Trustees, have attempted to defend the scheme as a means whereby certain deserving students, who, for one reason or another, don't meet certain academic standards, might be allowed to attend because they possess other qualities that can't be quantified in terms of numerical qualifications.

In any case, the debate heated up recently as implementation of the proposal drew closer. Several state newspapers questioned the plan in editorials and law faculty members drew up an unofficial resolution which said, in effect, that they would accept certain changes in the admission procedures, but the proposed one was unacceptable. This and other opposition to the Trustee's plan resulted in Board Chairman T. Eston Marchant coming to the USC Law Center this week to answer student and faculty questions regarding the seven percent proposal.

Marchant opened his remarks by saying that friends had warned him that "fools rush in where angels fear to tread." However, his light comment could not conceal the seriousness of the meeting. Filling the auditorium to near capacity, the students were out for an explanation that Marchant proved unable or unwilling to give.

Marchant first tried to explain to his hostile audience that the idea for the change in admission policies had not originated with the Trustees or the University President. Rather, Marchant said, the idea was initiated by "various sources of input" outside the campus community. However, this statement got the speaker into immediate trouble as the first questioner asked Marchant to identify these people, to which he answered. "I came down here today determined not to identify these people."

Students then focused their questioning on why the Board had deemed it necessary to circumvent the normal admission procedures, especially in that the new proposal would have the seven percent selected by a committee outside the law school. Marchant tried again and again to skirt the question and the audience finally took up the chant of, "why," "why." But even this proved essentially futile as Marchant just could not answer the question, though he finally mentioned something about enlarging the perspective of those who control admission to the school.

Marchant went on to say that the situation had not reached final determination and that nothing would be done until agreement was reached with the law center's admission committee. Asked if the Trustees would accept a "flat no" from that group, Marchant said he didn't see that in the cards. He then added that the latest proposal under negotiation was a compromise that would give final say on any applicant to the law school's own admission people.

But these revelations failed to placate the students and they continued to press Marchant for answers. They pointed out that the school already had a discretionary category for admission that placed people in the program without meeting normal academic requirements. And one student drew an admission from Marchant that the board members could already get someone in the law school with a phone call to the right person. Said the board chairman, "In the final analysis, that's true."

Congressional vacations

Third District Congressman Butler Derrick dropped by the

(Continued on page 4)

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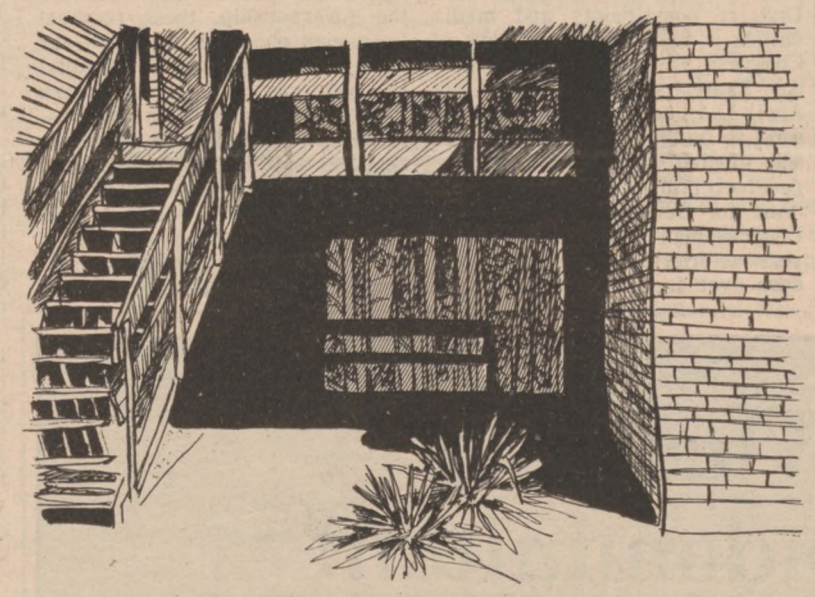

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Kristen Sergel's adaptation never quite recaptures all the special charms and mysteries of A.A. Milne's **Winnie-the-Pooh**, but Workshop Theatre's animated production provides enough pleasures to keep both children and adults entertained for 75 minutes of fun and song.

Sergel combines several of Milne's stories which include everyone's favoite **Pooh** characters (except Christopher Robin and Tyger): the unexpected arrival of Kanga and Roo, Pooh and the honey tree, Piglet's first bath, Pooh caught in Rabbit's door, and Pooh's first birthday. A "know-it-all" narrator relates these adventures to Christopher Robin, who, it seems, has been away from the forest for a while and is eager to learn what his friends have been doing in his absence.

The writing in the first act seems weak, and much of the dialogue becomes oppressed by the sheer brilliance of the production. In the second act, though, dialogue and actions come to life and move at a nice pace. The music, composed by Allen Jay Friedman with adaptations by Bill Mould, enhances Milne's poetry while allowing for song and dance.

Technical director Clyde Ellisor is the star of the first act, but that is only natural considering the varied talents of his lieutenants. Jim Bostwick's setting populates Pooh's forest with the freshness of nature. He has designed a handsome, realistic set with color and gaiety. Randall Browning's costumes, especially those for Kanga, Roo, and Eeyore, inventively capture the zoological curiosities in Christopher Robin's menagerie. His work is further enhanced by James Sparger's imaginative make-up. Browning and Sparger are masters of their tasks, tackling them with wit and style. Their Piglet is a wonder.

"Anyone who has ever complained about the lack of entertainment for the entire family should trot on over to Workshop Theatre..."

As the play gets better, and as the audience becomes more familiar with the physical representation of characters, Director Betty Hudgins, assisted by Choreographer Ellen Holman, gets her cast moving along brightly. As Pooh, Sammy Baker is excellent whether searching for honey or fretting over Piglet. Baker's rotundness, his puzzled face, and his manner of head-scratching (a frequent Pooh activity) add to his representation of this most famous hero. Reid Davis is an especially squeally Piglet, equally ridiculous and sublime in the costume and make-up designed for her, and a very fine, young actress. Jack Rhodes' Owl is sagacious and big-eyed and comes with many beautiful feathers.

As Eeyore, Shand Herbert mixes well the pessimism and humor associated with that character. Toni Moore as Kanga and Amy Rodriquez as Roo add mystery and comedy to the play. All three actresses deserve much credit for not getting lost in or being overpowered by their costumes and make-up, even during the first act when they are introduced. Jerry Crouch's Rabbit seems stilted, but he soon overcomes this. Lydia Cureton, Holly Golden, Jodie Herring, and Eric Thigpin are engaging as Rabbit's friends and relations. Becky Wrenn is a most gracious narrator and hostess.

Anyone who has ever complained about the lack of entertainment fit for the entire family should trot himself over to Workshop Theatre right away. **Winnie-the-Pooh** is not only good, clean fun, but it never insults the spectator -- whatever age he may be. Nightly performances (April 1-12 except Monday) are at 7:30 p.m. and end shortly before 9 p.m.

Mike Smith

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Cheap Shots

(Continued from page 3)

Osceola offices the other day for a chat during a visit to Columbia, part of a whirlwind tour of Third District constituents and media outlets. Like other members of Congress, Derrick utilized the ten-day Easter vacation (which ends April 7) in an attempt to find out what is on the minds of the people who elected (and will, he hopes, re-elect) him.

And for Derrick, the first term Congressman who replaced 20-year veteran Congressman Bryan ~~dorn~~ over in the Anderson-Edgefield-Aiken-Greenwood district after Dorn decided to leave Washington for his ill-fated run for the governorship, these frequent Congressional vacations are far more important than for Capital Hill veterans. For Derrick knows the statistics concerning Congressional re-election well enough to realize that if he can survive the '76 election in the Third District, he's pretty well set until he decides on other avenues of endeavor. A recent study concluded that 91 percent of all Congressmen who lose, do so after the first term in office (witness the 1974 Sixth District race where Ed Young lost after his first term and only term). After the election following the first term, it's a matter of going through the motions to be re-elected.

At any rate, Derrick sounds very much like he intends to be in Washington for a while. "I love it up there," he says after three months in D.C. "I love the pace of activity. I love what I'm doing and it's extremely interesting and important."

As for what's on the minds of the people that compose his district, Derrick has little doubt about the top priority. "It's the unemployment situation and the prospects of coming out of it. That's the main thing that our people want to know about," Derrick said of a Congressional district where over 15,000 people are out of work. "And for many of them who have worked all of their lives, this is the first time that anything like this has ever happened to them. Obviously, they're concerned about it," Derrick continued.

Derrick was named upon his arrival in Washington to the House Budget Committee, and that committee figured heavily in the drafting of the tax cut proposal signed last wekk by President Ford.

"During my campaign and since I've been in Washington, I've said many times that my first responsibility is to put the people of my district back to work and to help restore the economy to a stable condition for the rest of the people's benefit," Derrick said. "I supported the tax rebate measure and I think that other aspects of the bill such as the investment tax credit for corporations and housing provisions designed to get people into new homes will have an anti-recession effect on the economy. You know, the Southeast has more unoccupied new houses than any other section of the country."

There are some who differ with Derrick's assessment of the tax-cut legislation. The Wall Street Journal, for one, called the plan "a Mickey Mouse cut," and "a recipe for new inflation." But if the choice is to do little or nothing about the state of the economy, or gamble, then Derrick is ready to take some chances. "The real problem will come in 1977 or 1978 in terms of new inflation. But the problem now is a lack of demand in the private sector and that's what we're trying to stimulate with rebates and tax cuts."

It's pretty heady high finance for an Edgefield lawyer who a year ago was knocking around the South Carolina legislature. Derrick acknowledges as much: "It's not a problem of getting information in Washington, but one of knowing where to get good information. But I'll tell you one thing, going up there has reaffirmed my faith in government. There are a lot of fine men and women in Washington."

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Fiscal funk at the State House

(Continued from page two)

Basically, what the legislature says to the Budget and Control Board is something like this: "Okay, we've authorized $100 million more in bonds, but you can only let the state borrow $65 million a year. So you've got to decide who needs the money most. Just because we legislators have authorized state agencies to borrow $100 million doesn't mean you can let them borrow that much. Now, use your discretion and figure out who gets to borrow the $65 million this year."

(The key words are "authorize" and "issue." Only the General Assembly can **authorize** state borrowing to finance state projects. After the legislature authorizes the borrowing, however, the Budget and Control Board has sole control over who is allowed to borrow money, and when. The board alone can **issue** bonds.)

That gives the five-member Budget and Control Board tremendous control of which state agencies and departments can embark on building and expansion programs. Salaries and operating expenses are usually paid out of current operating revenues, which derive from taxes and other sources of state income. But expensive projects, such building a new prison or a university facility, are usually funded by the state issuing bonds.

South Carolina, because of its AAA credit rating, can borrow money at relatively low interest rates (about five percent, depending on the national economic structure). If South Carolina were to become a greater credit risk, it would lose its AAA rating and borrowing would become more expensive. So it's necessary for the state to keep within the limit of bonded indebtedness. And that means there is a severe limit on the amount of bonds that can be issued.

That puts the burden of judgment on the Budget and Control Board. Critics of the board point out that the board has complete control over bonds after they leave the State House. Some senators, such as Frank Roddey (R-Lancaster) have tried unsuccessfully to have some of the control over issuing bonds returned to the legislature.

The problem, according to some legislators, is that the Budget and Control Board shows favoritism in issuing the bonds. The board is chaired by the governor, and includes the Senate Finance Committee chairman (Dennis), the House Ways and Means chairman (Rep. F. Julian LeaMond, a Democrat from Charleston), state treasurer Grady Patterson, and state comptroller Henry Mills.

Dennis proposed one of the most controversial amendments to the bond bill recently, when he called for the authorization of a $5 million bond to build a railroad spur in Berkeley County. The amendment was approved and subsequent efforts by senators to recall it were unsuccessful. If the Senate approves the entire bond package and the $5 million railroad bond survives the expected joint Senate-House conference committee intact, the railroad bond could be an interesting indicator of the way the Budget and Control Board functions. If the railroad bond is issued quickly, as one opponent guessed would happen, it would seem a clear-cut case of Dennis using his position on the Budget and Control Board to push his pet projects while letting others languish on the back burner.

The Dennis amendment, approved in the Senate by a one-vote margin (with the deciding vote cast by lieutenant governor Brantley Harvey), faces stiff opposition in the House. It very nearly was killed in the Senate Wednesday, after an all-night filibuster by Drummond, a Democrat from Greenwood. Dennis managed to eke out a slim 22-19 victory over the anti-railroad forces. Unless the bond bill is seriously jeopardized in the Senate by the railroad amendment, which isn't likely, the House will take up the hot question next.

The Dennis amendment is controversial because the state would be paying for a railroad line that would be used entirely by a private industry. The 17-mile spur line would connect to the Seaboard Coast Lines main trunk near Witherbee in Berkeley County, and would stretch southward to the site of the proposed Amoco polyester fiber plant on the east bank of the Cooper River about ten miles north of Charleston.

While Dennis's amendment says the spur line would serve "industrial and commercial enterprises now and hereafter locating in this geographic area," there is no major industry in that area now and the planned Amoco facility is the only industry currently scheduled to locate there. So apparently the $5 million railroad line would exclusively benefit Amoco.

Drummond and Senator Jim Stephen (D-Spartanburg) have led the opposition to state funding of the Berkeley County railroad. The two senators have questioned the use of the state funds for the construction of a railroad that would not be used by the state at all.

Drummond filibustered against the railroad bond for about 12 hours Tuesday evening and Wednesday morning. Before his motion to table the amendment was defeated by a three-vote margin, Drummond criticized the Senate for what he considered subsidization of a private industry. "I just don't believe the state should be getting into the railroad business," he admonished his colleagues.

Dennis's original amendment called for the $5 million to be appropriated to the Public Railways Commission, but the Berkeley County senator changed his tactics in midfight when he sensed the opposition to the amendment was strong. A second amendment by Dennis offered to take the $5 million from the State Ports Authority (SPA).

Dennis claimed that in 1969, $7 million had been authorized to the SPA for the purpose of building rail and dock facilities on the east bank of the Cooper River, near the site of the currently proposed Amoco plant. The Finance Committee chairman reasoned that, since the earlier project for which the $7 million had been authorized had fallen through, it would be fitting if part of that money were used to build the Amoco spur.

The Amoco project is "essentially the same project" as the earlier project which fell through, Dennis told **Osceola.** But the Amoco spur line would be less expensive by at least $2 million, he said, and it would have less environmental impact than the earlier project, which would have included both rail and dock facilities.

Dennis also said he has no doubts about the ethics or constitutionality of using state bonds for the railroad construction. Asked if he thought the railroad bond could be unconstitutional, as Stephen had earlier said, Dennis replied, "I don't see how it could be." He claimed that the State Ports Authority has been operating two railroads in the Charleston area for "a number of years."

But Drummond finds a number of holes in Dennis's arguments, which he explained to **Osceola.**

Drummond took issue with Dennis's arguments that the $5 million for the railroad would not be "new" money, and that it had already been appropriated for a similar project which hadn't materialized.

"There was no relationship whatsoever," Drummond said, between plans to expand the State Ports Authority facilities in Charleston and the east bank of the Wando River, and the proposed Amoco railroad. Dennis's argument to the Senate, Drummond explained, was that it would be in keeping with the original intent of the $68 million SPA bond issue to take $5 million out to build the Amoco spur line. But, according to Drummond, the Amoco spur had nothing to do with the SPA and would directly benefit only Amoco.

The Greenwood senator also questioned Dennis's claim that the state is already "in the railroad business" by virtue of operating two lines in the Charleston area. The railroads, Drummond said, are entirely within the confines of State Ports Authority land are used only to transport SPA freight, while the Berkeley County spur would not be used by the state at all. Thus Dennis's contention that the state would be merely following an earlier precedent in building the Amoco spur is wrong, according to Drummond.

The main reason he is opposing state funding of the railroad, Drummond said, is because the railroad would be entirely contained in Berkeley County and would not be part of the SPA. He said at first he thought the Dennis amendment had merit because "I thought it (the railroad) was in the confines of the present Ports Authority." But in looking at a map of the proposed spur line, Drummond said, he realized he'd gotten the wrong initial impression. "This is what's really got me concerned."

"If Berkeley County would finance it," Drummond said, "it would be all right. But in my county we pay for our own improvements. -- we don't use state money."

The railroad bond seems certain to encounter considerable opposition in the House, for critics have already surfaced in the lower chamber before the bond bill has been passed by the Senate. And the railroad bond might not have been approved in the Senate even, without some apparent political dealing.

There was speculation at the State House that Dennis might offer to back several Columbia-oriented projects in return for the support of midlands area senators for his railroad bond. Among the bond issues that Dennis was thought willing to "deal" on were the $8 million bond for the Crafts-Farrow mental health facility just north of Columbia; $1.4 million for pedestrian walkways for a proposed cultural complex of the University of South Carolina, the S.C. Arts Commission, and the state ETV network; and an unspecified amount for the financially troubled Riverbanks Park zoo.

The Crafts-Farrow bond was approved by the Senate overwhelmingly, so it is doubtful that Dennis's help would have been sought by Columbia area senators for the amendment. But opposition to the additional $1.4 million for the cultural complex has been strong, and Dennis's considerable political weight -- if and when he decides to lean on someone -- could be felt there.

Interestingly, when the Senate beat down Drummond's move to table the Dennis amendment Wednesday, not one Richland County senator voted against the bond. Senator Hyman Rubin voted against Drummond's tabling motion, and Isadore Lourie was absent but was placed on record as voting against tabling. The other two Richland County senators, Travis Medlock and Walter Bristow, were conveniently absent. (Bristow is a sponsor and vocal proponent of the cultural complex bond.)

Is there really anything wrong with Dennis trying to get state money to help his county? Many legislators seems to agree with John Drummond, who replied, no, as long as he doesn't get away with it.

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The nuclear legacy of the Barnwell Boys

(Continued from page one)

could release fission wastes that would contaminate food crops and land along the train routes. "It is conceivable," Allied General's reports note, "that such an accident might occur every eight years." The company expects over 500 shipments to cross the country annually, one of the first from Portland, Oregon, 2,900 miles away.

Even if such an accident is avoided, routine emissions from the plant -- that even Barnwell's defenders concede are inevitable -- could make for drastic increases in disease in South Carolina and surrounding areas. Ernest J. Sternglass, a professor of radiological health at the University of Pittsburgh, told the South Carolina legislature that he believed the reprocessing facility would increase infant mortality and heighten the risk of cancer and heart disease in the state, when the plant begins regularly releasing small amounts of radioactive waste. "By refusing to study the effects of radiation from the nuclear weapons programs," he says, "we are in trouble." Laboratory tests on aminals by the Canadian Atomic Energy Board lend credence to Sternglass' fears. And a recent report by the National Academy of Sciences indicates that normal "acceptable" emissions from U.S. nuclear facilities could cause an extra 20,000 cancer deaths each year. "If this is true," Ssernglass concludes, "it simply means that people exposed around the Barnwell plant won't live as long. The life span will be cut by the early onset of stroke, heart disease or cancer."

Curtis and Suzanne Rhodes, who live 60 miles from Barnwell in Columbia, share Sternglass' apprehensions. An engineering professor at the University of South Carolina and a former designer of reactor systems for Westinghouse and the AEC's Los Alamos Scientific Laboratory, Curtis strongly questions the nuclear industry's judgement in rushing ahead with the Barnwell plant. "What I'm worried about most," he says, "is the stuff they're sending out the stack." The Barnwell plant will release several types of fission products, among them Iodine 129, a kind of radioactive iodine that has a half-life of 17 million years, which means only half of its destructive potential will be gone in that time. In the human body, Iodine 129 goes directly to the thyroid and stays there forever, increasing as it builds up the chance of malignant thyroid tumors. The Rhodeses have three children, and the thought of them growing up on diseased air leaves them frightened and angry.

According to the AEC's Oak Ridge National Laboratory, the Barnwell plant could release 50 to 100 times more Iodine 129 than Allied General had originally anticipated. Coupled with Barnwell's other radioactive releases, Barnwell County residents may receive a dose more than 30 percent higher than the disputed "safe" radiation limits. Some of this iodine will collect in milk, fish, and produce and be transported to other areas of South Carolina and the U.S. "There are crops near that plant -- soy beans, dairy farms," Curtis adds. "Those releases are a constant radiation hazard worse, in my opinion, than the chance of a big accident."

And then there is that last possibility -- the Big Accident. The scenario for the demise of the Northeast cited above was first outlined by Dr. John Gofman, a professor of medical physics at the University of California, when he testified before the South Carolina legislature in 1972. Gofman calculated that only a small accidental release from Barnwell's enormous radioactive inventory, say 1 percent, from a severe earthquake, a tornado or a saboteur's explosive, "could easily lead to damages in the neighborhood of $10 billion or more, to say nothing of the most massive civilian dislocations and suffering in peacetime history," and would permanently poison 33,400 square miles of land. After such a castrophe, the land itself would emit 170 millirems (a measurement of radioactivity) every day, the same amount the AEC considers safe for the population in a year.

"Always a friend to the nuclear industry, Ramey's office phoned Allied General asking what the commissioner should say before the state investigating body..."

The obvious question would seem to be how a scheme so riddled with tragic possibilities could get off the ground in the first place. The answer is an old one -- politics and money. Talk of the plant started in the mid-'60s when Barnwell County -- through the speaker of the South Carolina House, Solomon Blatt, and the president of the Senate, Edgar Brown -- ran the state legislature. According to the Columbia **Record**, both Blatt and Brown wrote letters to the Atomic Energy Commission in 1966 extending South Carolina's welcome to a nuclear reprocessing facility. "I think," says Townsend Belser, an environmental lawyer who has fought the plant, "that as far as the legislature was concerned, Sol Blatt wanted to do something for his county. The 'Barnwell Reign' in the legislature was ending and this is a very depressed area. So here comes Allied General, and Sol and the others decided to grease the skids. To Sol Blatt, it was just a big industry for his county."

Seventy-nine-year-old Solomon Blatt, now speaker emeritus of the state legislature, is the epitome of the aging, Southern politician. A bald, pot-bellied man, he sits at his desk in his law office in downtown Barnwell, next door to Bert's Dollar Store, directing the affairs of his county. When the legislature is in session, he still goes to Columbia to "devote my full attention to it." A birthday card on the wall behind Blatt's desk appropriately reads: "To a Man of Many Hats."

"I haven't heard anyone from this area, except one woman, say he doesn't want the plant here," says Blatt. "You should see the fine houses going up around here -- seventy and eighty thousand dollar homes." The speaker is right there. The Allied general facility will triple the tax base of Barnwell County. During construction, the plant provided nearly 2,000 jobs and will employ 400 people after it begins operation. In a few years, the sleepy town of Barnwell will have grown from 4,500 to 7,000 people.

But then, there appears to be something in it for Blatt, too, beyond the mere satisfaction of seeing his community prosper. His law firm is handling a number of contracts for the fuel casks in which spent fuel will be shipped.

Blatt is not the only state official who appears to have gained from the Barnwell plant. State Development Board members Robert Blair, Henry Schultz and Tom Mason, all of whom actively promoted the plant, found themselves with new jobs after Allied General made the decision to go ahead. Blair was hired directly by Allied Geneal. Schultz became the vice-president of a company called Chem-Nuclear, which runs a radioactive waste dump right next door to Allied General facility. Chem-Nuclear will handle the company's "low-level" wastes, those not considered dangerous enough for shipment to the federal waste depository. And Mason founded a public relations firm called Talent Associates, whose biggest client became -- who else? Allied General.

Of the three, Mason has had the most visible continuing role in the promotion of the Barnwell project. While serving as Allied's P.R. man in Columbia, he made a point of joining environmental organizations, whose activities he then attempted to direct. He founded and became president of a local Sierra Club chapter, for example, and when some of its members wanted to discuss the reprocessing plant, Mason invited the vice-president of Allied General to speak on the subject; the Columbia Sierra Club never took a stand on the plant. (By contrast, the Buffalo, New York, chapter is taking the lead in a fight against a smaller plant slated to begin operating in its area in 1980.) Mason also had himself appointed to the boards of the Audubon Society and the South Carolina Environmental Coalition -- and was generous enough to provide office space for both; neither group ever took on the environmental issues raised by the Barnwell plant.

But Allied General reserved its most potent ammunition for the hearings on the facility held by the South Carolina legislature, which figured to provide the fullest public airing of the dangers raised by the Barnwell plant. "The state legislature," said Speaker Blatt, after the hearings were over and the issue had been resolved in Allied General's favor, "made a very thorough study of this plant. The investigating committee heard witnesses for months, people from all over the country. Some were from the AEC, some were college professors, and they gave us a clean bill of health. I've never seen a more thorough investigation."

There are those who would not only quarrel with that assessment but who would submit that the hearings were rigged from the start -- with the active compliance of members of the AEC. Prior to the hearings, representatives of the State Development Board, Allied General and local politicians met several times in Governor John West's office to map out a strategy for manipulating the legislature's investigation and neutralizing public oppositin to the plant. Speaker Blatt himself, according to Allied General internal memoranda, suggested the company "snow the Committee with witnesses." Allied General did just that, and in the end there remained only two witnesses whose appearances concerned them -- scientists Ernest Sternglass and John Gofman.

To negate Sternglass' testimony on the possibility of infant mortality and shortened life span around the plant, Allied General printed reams of material for the Nuclear Study Committee and the press. "They must have been preparing for months," Sternglass says, "because they felt my testimony would be so damaging." Allied General did, in fact, believe that Sternglass' testimony might have badly hurt the project. An internal information report to Howard J. Larson, then Allied General's president and now with the AEC, states, "If we had not done a good job of preparation, the Sternglass testimony would have been disastrous."

The company called in its heaviest guns, however, in its attempt to discredit John Gofman's testimony concerning the dangers the Barnwell plant posed to the East Coast. Slated to testify before Gofman was then-Commissioner of the Atomic Energy Commission James Ramey. Always a friend to the nuclear industry, Ramey's office phoned Allied General, according to company memos, asking what the commissioner should say before the state investigating body.

Allied General indicated that Ramey should mention the "extra" safety features in the Barnwell plant. But more than that, the company asked that the commissioner, the man at the top of the federal agency charged with overseeing nuclear safety and above reproach in the eyes of the state committeemen, throw doubt on the upcoming testimony of John Gofman. In its final report, the Nuclear Study Committee discounted Gofman's testimony and, with few reservations, endorsed the reprocessing plant.

Ramey was not Allied General's only friend at the AEC. Ted Workinger, of the AEC's Division of Licensing, volunteered to steer the Barnwell facility through to completion and to prepare the commission's environmental statement on the plant. It was not a difficult task for Workinger since, according to company reports, he had helped Allied General prepare the raw information he later used, as the AEC coordinator for the project, to make his review on behalf of the American people.

Company memos further indicate that Workinger was anxious to get Allied's environmental review completed, fearing public opposition to the plant would grow. He believed, according to the memos, that the commission was in a tight spot since it had not bothered to set radiation limits for reprocessing plants, beyond the routine "as low as practicalbe" standard. He apparently felt that, given the flaws in the Barnwell proposal, any delay would give opposition to it time to build. Later, when asked if the AEC was pushing the reprocessing plant, Workinger responded, "I represent the U.S. public. I've been in this business for 24 years. We wouldn't let the plant operate if it weren't safe."

But the most significant figure by far in pushing the Barnwell facility through has been Allied General's Barnwell project director, Robert L. Newman. A tall man with a grey crewcut and an American flag perpetually in his lapel, Newman has been a whirling dervish of activity on behalf of the project; he has been Allied General's conduit to the AEC and the South Carolina pols, the primary organizer of the company's offensive in the legislature, and the main public speaker in support of the facility. Allied General memos reveal that over the years Newman has lunched with scores of state officials and university science professors and spoken before literally hundreds of local church clubs and meetings.

Newman makes no bones about his campaign to win friends and influence people. "Our big concerns," he says, "are economics and bad publicity. If there was an accident here, we'd just buy up the milk and produce and it may cost a few thousand, but then there's no worry. The largest credible accident here would release only 67 millirems."

Newman's claim is so off base that it is refuted even by Allied General's own environmental reports. The largest accident described in the reports as "credible" would release a whopping 325,000 millirems, nearly 2,000 times the "safe" yearly dose. Since the radioactivity, once released, would be there virtually forever, the company would be buying up milk and produce until there were no longer any humans to consume it.

"You know," adds Newman, fingering his cuff links -- which feature little electrons spinning in orbit -- and chuckling to himself, "I really get a kick out of some of the people down here. Somebody asked me, 'Why are you letting those trucks go around with **Radioactivity** on the outside of them?' I explained to them it was like gasoline. You see the sign on the outside of the truck, but the gasoline is on the inside."

Which is just the kind of cavalier disregard for truth that has characterized the Barnwell project from the beginning. The fact is, the **Radiation** trucks have nothing whatsoever to do with gasoline trucks; the trucks heading to Barnwell will, quite simply, produce emissions that kill people.

Robert Newman knows that. But like most of the others associated with the Barnwell plant, he is comfortable with the casual evasions and half-truths. He realizes that by the time the really tough questions get asked, no one in Barnwell will be around to answer them.

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Cinema/ The Oscar Awards

Will the Academy live up to its aims?

BY VENSON STEADMAN

Burstyn

Bergman

Finney

De Niro

Nicholson

Pacino

Gazzo, right

Shire, right

Probably the most encouraging thing about the 1975 Oscar nominations is that Francis Ford Coppola has been cited five times for four different awards* -- which shows that the Academy has finally learned how to recognize talent. The discouraging thing is that **Towering Inferno** has been nominated for Best Picture -- proving that they still can't dispose of elaborate trash. Oscar fever has swept the film industry -- the ads and the trade papers -- as television once again cranks up for "Hollywood's Big Night," but while this year's Academy Awards promise the usual paradoxical blend of distinguished artists and starlets on the make, of just judgements and outrageous boners, of preplanned inanities and spontaneous embarrassments, there's a chance that this time the big money glamour derby could actually mean something. By putting **The Godfather, Part II** and **Chinatown** up for a number of awards (eleven each) and giving recognition to **The Conversation**, the nominating committees have shown an unexpected critical perception that may carry over into the Awards themselves. And so the essential question for Tuesday night (April 8) is: will the Academy finally live up to its chartered aim, "to encourage the arts and sciences of the profession by awards of merit for distinguished achievement"?

Well, don't hold your breath. Historically the Oscars have been not so much awards of merit as a kind of racket set up by the studio heads to foster their own commercial interests. It was mostly Louis B. Mayer who first started the Awards back in 1927, and he reportedly envisioned the Academy as an arbitration organization to hold off the pesky labor unions. (Andy Hardy's natural father was the county's highest paid executive, but obviously L.B. didn't get all that dough by giving it away). The scheme didn't work, but the Oscars remained useful as a sort of PR effort to broadcast Hollywood's artistic aspirations and distract from the cookie cutter reality of much of its product. Producers liked the Awards because any popular and expensive picture that looked even vaguely like a work of art could count on bringing in a half-dozen statuettes and a lot more box office (witness the now hard to credit sweeps for **My Fair Lady, West Side Story,** or **Ben Hur**). Stars liked Oscars because they conveyed an air of thespian respectability and one didn't necessarily have to be very talented to win (e.g. Norma Shearer, Cliff Robertson, Joan Crawford, and Greer Garson). All the "little people" liked the Awards, of course, because it gave them a rare chance in the spotlights.

And beyond their shady origins, the Oscars have always represented a peculiarly Hollywoodish standard of merit. The members have in effect conducted aesthetics by plebiscite since the big winners are traditionally the most popular films or those that epitomized a particular commercial genre. As a result, many of the former Best Pictures are now almost forgotten (**Cavalcade? Broadway Melody?**) while the genuine classics were passed over. The honor roll of the Academy Awards is the list of the neglected: Howard Hawks, Alfred Hitchcock, Garbo, and Preston Sturges have never received an award; and others such as Groucho Marx, Welles, Chaplin, and Astaire have only belatedly received honorary Oscars rather than being awarded for their specific works (besides that piece of hypocritical hindsight several years ago, Welles only won an Award as co-writer of **Kane**).

In recent years the anomalies continue. The Academy has not been amused by Woody Allen, **Patton** won over **M*A*S*H** and **Five Easy Pieces**, and last year offered the spectacle of **Cries and Whispers** competing with (and losing to!!!) **The Sting** and **A Touch of Class**.

With all of these facts in mind, one can still approach the '75 Awards with a sense of optimism. The nominations have completely rejected **The Great Gatsby**, a piece of pretentious and profitable junk, and have been favorable to **The Conversation**, which was very unpretentious and extremely unprofitable. Given the unpredictable nature of the Academy, it would be foolish to try to outguess what the members will actually do about these nominations. Last year when I wrote an article like this my predictions turned out less than 100%, so let me simply state my personal choices for the Awards.

ORIGINAL SCREENPLAY. Good as its competition is (**Alice Doesn't Live Here Anymore, The Conversation, Day For Night, Harry and Tonto**), Robert Towne's original for **Chinatown** is such an obvious winner in this category that it doesn't require much consideration. Towne has the knack for writing witty and highly realistic dialogue and for beautifully structuring his movies toward an actual point. He is clearly the prominent new writing talent to come along in recent years, and if the puritans don't win out we can expect another nomination and possibly award for **Shampoo** next year.

ADAPTED SCREENPLAY. I pick Mel Brooks and Gene Wilder's script for **Young Frankenstein** over the unpleasant **Apprenticeship of Duddy Kravitz**, the subtle schmaltz of Julian Barry's **Lenny**, and Paul Dehn's mediocre reworking of **Murder on the Orient Express**. The hard choice is between **Young Frankenstein** and the Coppola-Mario Puzo screenplay for **Godfather II**, but superb as that latter movie is, the script itself is really not exceptional. Wilder and Brooks, on the other hand, have produced some of the funniest material to reach the screen in years (although I'd judge it a toss-up with the Woody Allen-Marshall Brickman screenplay for **Sleeper**). Considering the current state of film comedy writing, **Young Frankenstein** truly is exceptional.

SUPPORTING ACTRESS. Ingrid Bergman (**Murder on the Orient Express**), Valentina Cortese (**Day for Night**), and Diane Ladd (**Alice Doesn't Live Here Any More**) gave performances that were neither unusually good or bad, and really shouldn't be in the competition. Like everyone else in **Blazing Saddles**, Madeline Kahn's stint in that movie showed her at her worst. Thus this award goes by elimination and by merit to Talia Shire, Francis Ford Coppola's sister who played Michael's sister in **Godfather II**. Miss Shire worked well in the ensemble of the Corleone family, particularly since the softening of her character admirably counterpointed the gradual hardening of Al Pacino's Michael.

SUPPORTING ACTOR. Fred Astaire is the probable sentimental winner for **Towering Inferno**, which shows the Academy's tendency to give the right award for the wrong reason. The other three serious nominees (Jeff Bridges isn't even worth considering for **Thunderbolt and Lightfoot**) are all from **Godfather II**: Robert de Niro, Michael V. Gazzo, and Lee Strasberg. De Niro's fine evocation of the young Don (and young Brando) is the clear choice among these three, although Actor's Studio head Strasberg may get the award if all his many former pupils vote for him.

ACTRESS. Liv Ullman in Bergman's **Scenes From a Marriage** is my choice for Best Actress. Unfortunately, Miss Ullman could not be considered because **Scenes From a Marriage** was disqualified from competition on the technicality that it was first a Swedish TV program (of course most American movies eventually **become** TV programs, but for some reason the reverse process is not allowed). In lieu of Liv, I choose Ellen Burstyn for **Alice**. Faye Dunaway was trying hard in **Chinatown** and showed the strain. Diahann Carroll was good but not great in **Claudine**, and Valerie Perrine in **Lenny** did well for a relative newcomer but is not up to the competition. I know nothing about Gena Rowland's work in **A Woman Under the Influence**, which I have not seen. Burstyn's performance wasn't perfect, but she took off with her snappy lines and carried the movie with her. The Academy should recognize one of our best current actresses.

ACTOR: My personal favorite is Art Carney (**Harry and Tonto**), who almost certainly won't win. Equally good was Jack Nicholson

(Continued on page 11)

* As producer of **Godfather II** and **The Conversation**, co-adapter of **Godfather II**, writer of **The Conversation**, and director of **Godfather II**.

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Music

Rosetta brings back the good old days

Rosetta
Columbia Museum of Art
Saturday, March 22, 1975

Those fortunate enough to have secured tickets for three performances by singer Rosetta Averill at the Silver Anniversary Gala of the Columbia Museum of Art were rewarded with a sparkling evening of entertainment by a vibrant performer/personality in the tradition of the cabaret stylist of days bygone. A native-born daughter of Columbia currently appearing at New York's Grenadier Restaurant, Rosetta was making her initial performing appearance here and from the quality of her act it appears the Capital City has been deprived of her considerable talents for far too long a period. Since leaving South Carolina, she has appeared in night clubs throughout the United States and Europe and has won widespread critical acclaim during the course of her travels.

Rosetta

Seen at Friday's rehearsal (Saturday's performances were sold out) Rosetta immediately displayed an exuberance and zest that related so directly to her audience that she was transformed from an out-of-town stranger into a person that you had seemingly known your entire life. Performing in a compact cabaret-like setting constructed especially for her, the proximity to her listeners and the audience appeal of her selections made for a session in which onlookers were co-participants in a 45-minute excursion in pure entertainment. Rosetta's repertoire of familiar, easily identifiable tunes enables an audience to temporarily forget day to day miseries brought on by recession and international conflict and relate back to happier, carefree times. Who cared that the Arabs might have just bought Irmo or that Almond Joys now have only one nut per bar, Rosetta possessed the capability to return us to the 1920's, when times had not begun to change.

Rosetta's performance began with the introductory, self-parody "Rosetta" ("who needs a last name, when you have a gas name") and this number set the tone for the remainder of the rehearsal -- light, up-tempo, and refreshingly irrelevant to anything. In addition, Rosetta's songs were presented in a story oriented fashion, each being introduced with some remembrance or reflection. Theatrics were generously employed as a means of conveying the story (song) and Rosetta was equally adept in this medium; in fact, acting was as much a part of her performance as the singing.

"Anything Goes" was particularly illustrative of this point as Rosetta "turned back the clock" for his listeners. A medley consisting of "Glad Rag Doll," "True Blue Love" and "Rosie" were reminiscent of the cabaret style of Marlene Dietrich (who else?) and "Yesterday When I Was Young" was made more enjoyable by the fine arrangement provided by accompanist Dorothea Freitag. The snappy "My Time" and "Dare Me" (composed by husband William Blanton) and the exhilarating "Ride Out the Storm," as the finale number, were also well done, but the highlight, as far as I was concerned, was Rosetta's rendition of the Lennon-McCartney composition "Run For Your Life." Sung in a "camp" style similar to that of last decade's Mrs. Miller (remember her?), she directed the song to the "little man" instead of "little girl" and the change in wording provided a mocking amusing number full of audience appeal.

Other songs in Rosetta's current act are the familiar "Irma La Douce," "Nobody Knows You When You're Down and Out," "Call Me Irresponsible," "Hard Hearted Hannah," and "Better Times." The latter summarized a key element of Rosetta's show as it explained "let's not forget the better times we had."

Escapist entertainment reportedly thrives in times of misery and discontent and looking back on happier days is made a lot easier and more pleasant with a guide such as Rosetta.

Tim Driggers

Cinema

A visit from Marcel Ophuls

MARCEL OPHULS
at USC

A very special event for film enthusiasts took place Monday, March 31 with the visit of Marcel Ophuls to the USC campus. Ophuls was spending the day at USC, talking about his movies and showing **A Sense of Loss**, his latest documentary about the Ireland conflict that morning and his highly acclaimed **The Sorrow and the Pity** in the evening.

I didn't get to see **A Sense of Loss**, but went over to re-view **The Sorrow and the Pity** that night with the capacity crowd gathered in the Nurse's Auditorium. The film is a huge (over 4 1/2 hours) sprawling documentary about the German occupation of France during World War II and the French people's reaction to it. Ophuls concentrated his study on one French town, Clermont-Ferrand, and interviewed an incredible variety of people from partisan fighters to shop keepers, a Frenchman who fought for the SS, a Wermacht officer, Anthony Eden and other shapers of the British policy, and many others. In each case those being interviewed condemn or explain themselves -- there is no narration -- and Ophuls has tellingly interwoven newsreels of the period showing Vichy officials or details of everyday life.

Afterwards Mr. Ophuls talked with the students about his film. He explained how it had originally been made for French television, but the government had refused to show it in 1969 on the pretext that "there are certain myths that people need." When Ophuls had the film shown at a small Left Bank cinema there were only three people at the first screening, but when he came out over five hundred people were queued up for tickets -- a trend that would continue.

Speaking on the film itself, Ophuls said, "I don't think I could make it anymore," because of the notoriety and controversy that has surrounded the movie in France. Many participants such as the son of former Premier Laval were reluctant interviewees to begin with, although a French soldier for the Germans ended up "writing a book" after skittishly revealing his secret past to Ophuls and his crew. Ophuls said that those he grew to respect most in the course of the interviews were the farmers and resistence fighters. "I discovered how much I was attached to the individual Frenchman."

Ophuls is a middle-aged man who spoke in excellent English and answered the students' questions with humor and attentiveness. He is the son of Max Ophuls, the German-born director who made a number of the best French romantic films from the thirties through the mid-fifties, and talked briefly on his family's difficulties as Jews in the pre-war years before they left France in 1941. Currently he is teaching at Princeton, and said he would like to make more movies, and particularly fiction films, but that he's not working on anything specific right now.

When asked why the Marxist Sartre didn't like the movie, Ophuls suggested that it was because "irony is a bourgeoise privilege." It was perhaps his most significant response, for if **The Sorrow and the Pity** has any one home note it is an overpowering sense of irony, of the ironic distance between the myth and reality of the French resistance, of the irony of hypocritical officials who proclaimed themselves interested in the good of the people while looking the other way at horrible genocide, most of all of the ironies of personality and situation -- the Wermacht officer interviewed on his daughters wedding day or talking with the French SS member in the castle of Hohenzollern master. It's a superb film document, and hopefully Ophuls will get his chance to make more movies in the future.

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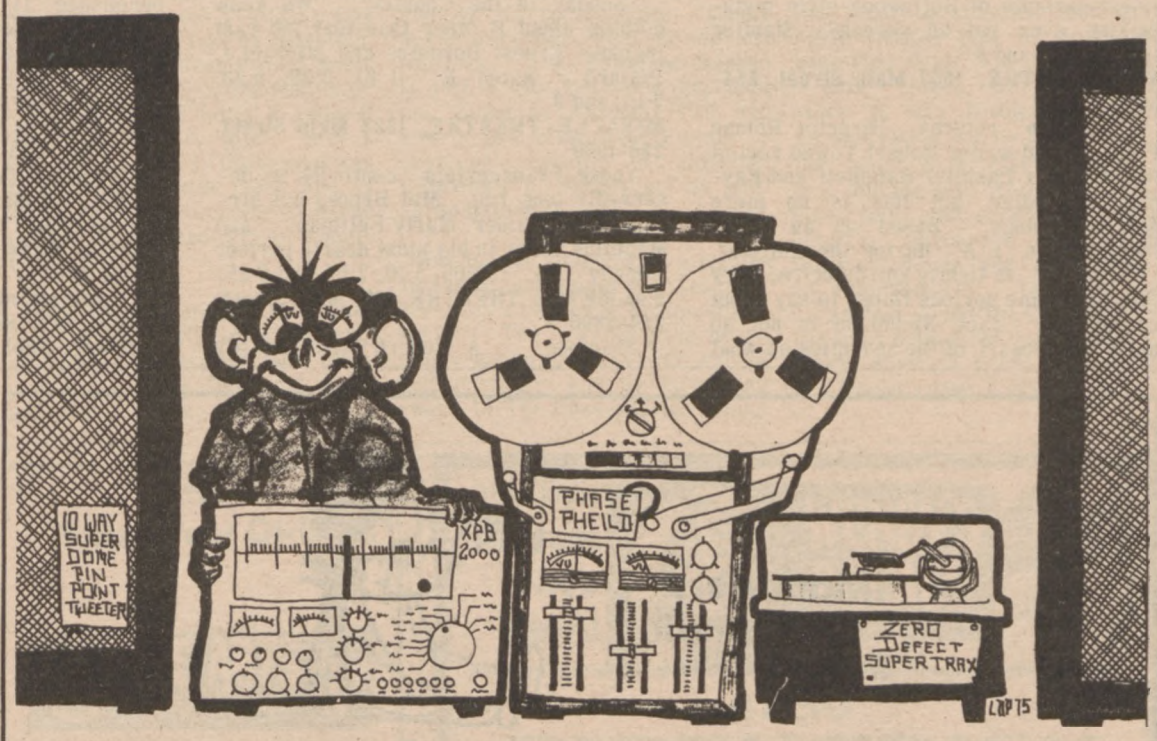

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cinema

ATLANTIC I THEATRE, 3220 Two Notch Road, 786-0790

"Johnny Tough," the story of a young delinquent, is at 3:10, 6:25 and 9:40 (PG). "Claudine" with Diahann Carroll will be shown at 4:48 and 8:03.

ATLANTIC II THEATRE, 3220 Two Notch Road, 786-0790

"Windy's Palace" and "Dirty Tricks." Both are rated X with complete shows at 3:30 and 8:30.

CAROLINA THEATRE, 1223 Main Street, 252-8011

"This Time I'll Make You Rich." Another duo of fun loving guys on the order of Butch and the Kid and Freebie and the Bean. Judging from the TV spots it looks to be a budget version of what wasn't much to begin with. Produced by Joseph E. Levine. R at 1, 3, 5, 7 and 9.

CINE-ART THEATRE, 1017 Washington Street, 779-3039

"Side Street Girls" and "Game of Love" will be shown continuously from 1 p.m. Both are X.

DUTCH SQUARE NORTH THEATRE, Dutch Square Mall, 789-1110

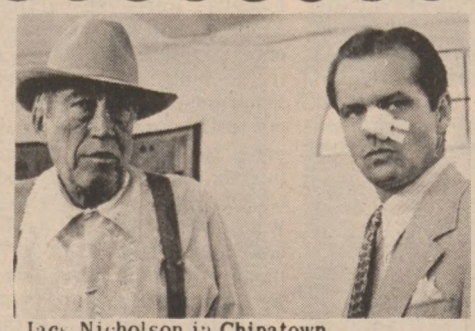
"The Great Waldo Pepper." Some unusually good aerial sequences (shot entirely "on location") but to get to them one has to wade through George Roy Hill's bubble gum cutesy direction and some execrable pseudo-witty dialogue by William Goldman. With Robert Redford and (briefly) Margot Kidder. G of course with shows at 1, 3, 5, 7 and 9.

DUTCH SQUARE SOUTH THEATRE, Dutch Square Mall, 789-1110

"Gone With the Wind." Yassum Miz Scarlet, GWTW is back for yet another Columbia run. The distributors seem intent on milking the last dollar out of this famous gravy train before it goes on TV next year. And what true Southerner could resist what is probably the finest example of Hollywood-style myth-making ever put on screen? Starting times are 2 and 8.

FOX THEATRE, 1607 Main Street, 254-5212

"Chinatown" returns. Director Roman Polanski and writer Robert Towne revisit the world of Dashiell Hammett and Raymond Chandler, but this is no mere nostalgia binge. Based on an actual incident in L.A. during the thirties, "Chinatown" is tightly knit detective story that has some serious things to say about corruption. Jack Nicholson is not so much the Bogart of the seventies as what



Jack Nicholson in **Chinatown**

Bogart would be if he were still working. See it, whether it's Oscared or not, at 1:30, 4, 6:30, and 9. Rated R.

GAMECOCK I THEATRE, Parkland Plaza Shopping Center, 796-0022

"Lenny" moves to Cayce. Just about everybody working on this movie has been Oscar nominated for something including Dustin Hoffman, Valerie Perrine, Bob Fosse (direction), Julian Barry (script). The reason is probably that Lenny Bruce, the mordant high priest of the profane, has been transformed into the lovable Hoffman. This change doesn't make much sense, but nevertheless the movie is enjoyable on a certain level. Rated R. 1, 3, 5, 7 and 9.

GAMECOCK II THEATRE, Parkland Plaza Shopping Center, 796-0022

"Jeremiah Johnson." A lot of city slickers have made this movie about a "mountain man" and it shows. John Milius' dialogue is phony neo-Biblical and is spoken by the actors at a ridiculously portentous half-speed. Robert Redford is bearded but picture pretty and the precise opposite of the kind of masculinity needed. However, director Sidney Pollack has provided some good Rockies atmosphere and Will Geer is up to his usual best in the old codger role. PG. Times are 1:30, 3:30, 5:30, 7:30 and 9:30.

JEFFERSON SQUARE THEATRE, Jefferson Square, Downtown, 254-6731;

"Sunday in the Country." We know nothing about it other than that the cast includes Ernest Borgnine and Michael J. Pollard. Rated R. 1:40, 3:30, 5:20, 7:10, and 9.

MIRACLE THEATRE, 1228 Main Street, 256-1950

"Young Frankenstein" continues its deservedly long run. Mel Brooks has directed Gene Wilder, Marty Feltman, and Madeline Kahn in his most nearly perfect comedy. PG. 1, 3:05, 5:10, 7:15, and 9:25.

PALMETTO THEATRE, 1417 Main Street, 254-5800

"Shampoo." A superb new comedy from producer/co-writer/star Warren Beatty, scripter Robert Towne, and director Hal Ashley. It's about a Don Juan hairdresser who gives his customers more than just coiffing. Main participants in the farcical (but surprisingly restrained) sexual roundalay are Julie Christie, Lee Grant, and Goldie Hawn. Rated R. 3, 5, 7, and 9.

PLAZA III THEATRE, 1323 Main Street, 254-7960

"The Seventh Voyage of Sinbad." Re-release of an adventure film with some highly praised special effects. G with shows at 1:40, 3:30, 5:20 and 7:10.

RICHLAND MALL I THEATRE, Richland Mall, 782-2228

"The Four Musketeers." A continuation of last year's "The Three Musketeers" which judging from its predecessor should be a funny if thoroughly lightweight entertainment. This one reportedly has a lot more blood. Times are 3, 5, 7 and 9.

RICHLAND MALL II THEATRE, Richland Mall, 782-2228

"Brannigan." John Wayne cast as a modern detective. PG. Shows start at 3:20, 5:20, 7:20 and 9:20.

theatre

Town Theatre will present Jean Anouilh's **Becket** starting April 11 and running through the 19th. Anouilh's drama is the story of King Henry II and his conflict with the fated archbishop Thomas Becket. Tickets are $3.50 for adults and $2.50 for students. Times are 8:30 p.m. nightly with matinees at 3 on Sundays.

Winnie the Pooh, a children's play based on the A.A. Milne characters, continues to play at the Workshop Theatre through the 12th. The curtain goes up at 8 p.m. with additional 3 p.m. matinees on Saturdays and Sundays. Tickets are $2 each.

Farewell Africa and **Dark City Sisters**, two authentic African musicals, will be performed as part of the Africa '75 week activities. On April 7 the plays will be held at Benedict College chapel. On April 8, 9 and 11 they will be performed at the Booker T. Washington auditorium on the USC campus, and the staging on the 11th is a special command performance for diplomats from Algeria, Liberia, Tanzania and other African nations. On Thursday, April 10, a special **African Variety Show** will be presented at the Booker T. Washington auditorium. All performances are at 8:15 p.m., and tickets are $1, $2.50, $3.50, and $5. For more information call 253-8325.

Harold Clurman, theatre critic for "The Nation," will speak at Clemson University April 11 at 7 p.m. in Daniel Hall Auditorium. Following Clurman's talk (8:15 p.m.), Ionesco's **The Lesson** and **The Bald Soprano** will be performed in the Daniel Auditorium by the Clemson University Players. Both events are open to the public free of charge.

art

"Sun, Moon, and Hand" is now on display at the Columbia Museum of Art. It's part of Ben Shahn display.

Sculpture by Jane Armstrong will be exhibited at the Columbia Museum of Art from April 10 through May 7. Armstrong, who lives and works in Vermont, specializes in free-form sculpture that she invites the spectator to touch as well as see. Exhibits in the Museum's Silver Anniversary celebration will be continuing through April 20, including an "American Landscape Painter Survey" that is presented in arrangement with New York's Coe Kerr Gallery and a look at the works of "South Carolina Silversmiths" dating back as far as 1800.

Prints by Picasso, Goya, Renoir, and a number of modern artists will be exhibited and sold at the Dinkins Student Center at Winthrop College on April 9 from 10:30 a.m. to 4 p.m. The works are from the Ferdinand Roten Galleries in Baltimore, and a representative will be on hand to answer questions about the prints and artists.

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Fritz Wagner will be taking passport & resume photos at Wheels Unlimited 2002 Blossom Street for $5.00 from 11-5 Monday, March 31 thru Friday, April 14. One day delivery. (This week only).

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Deadline

Ad deadline is 5p.m. Monday for publication the following Thursday. Ads may be dropped off from 9 a.m. to 5 p.m. at the Osceola offices, 1918 Blossom Street, next to Master Cleaners in Five Points or mailed to P.O. Box 5033, Columbia, S.C. 29250. No telephone orders accepted.

music

The Columbia Philharmonic Orchestra will perform at Dreher Auditorium on April 15 at 8 p.m. The scheduled guest soloist is pianist Jacqueline Clement and associate Conductor John Bauer will lead the orchestra. Tickets are $4.50 for adults and $2.25 for students, and may be obtained from the Columbia Music Festival.

John Denver will sing at Carolina Coliseum April 9 with a few $5 seats still available. Tickets are going fast for the Carpenters on April 20. Tickets for that concert are $6.50 and $5.50.

The Columbia Choral Society is scheduled to perform at Shandon Methodist Church April 6 at 4 p.m. The concert is open to the public.

Dan Wagoner and Dancers, a company that combines modern dance, poetry, and speech, will give a free concert at Carolina Coliseum on April 9. First formed in 1968, the company has gained widespread acclaim in its travels throughout the world. The performance begins at 8:15 p.m.

Alice Cooper brings his show, "Welcome To My Nightmare," to the Charlotte Coliseum on April 12, at 8 p.m. Tickets are priced at $6.50, $5.50 and $4.50 and are available through the Coliseum Box Office. Also on the bill is guest star Suzi Quatro. All seats are reserved.

clubs

THE CHOPPING BLOCK, 1021 Briargate Circle, 772-2011

"Pat and Mary Hill" start April 14 for a two week stay. No cover.

JADE EAST, Carolina Inn, 937 Assembly Street, 799-8200

"Brooklyn Bridge" April 7 through the 12. Call for information on cover charges.

THE NEW SOUTH MUSIC AND WHISKEY PARLOR, 4614 Devine Street, 787-6505 787-6505

"The Brothers" on April 4 and 5, "High Cotton" tentatively scheduled for the 11th and 12th. $2 for male members on the weekend and $1 for women. Tuesdays free.

THE POINT AFTER, 304 Greystone Blvd., 254-8101

$1 for men and women get in free Monday through Thursday. $2.50 for singles and $5 per couple on the weekend.

THE COPPER DOOR, 2703 Rosewood Drive, 771-9387

Members are admitted free Monday through Wednesday and the charge is $2 per person on the weekend. There is a beer party on Thursday nights with a $5 cover charge per couple.

THE LEFT GUARD, 2728 Rosewood Drive, 799-2575

Admission is $1 per person Monday through Thursday and $2 on Friday and Saturday. A membership card, costing $1 per month and $5 per year, is required.

specials

Enis Rees, professor of English at USC, will be reading his poetry at the meeting of the Euphradian Literary Society on April 10. The meeting is open to the public and will be held on the third floor of Harper College at 7 p.m.

Frank Mouris, 1974 Academy Award winner for Short Films, will show his "Frank Film" and two new works at the Columbia Museum of Art on Saturday, April 12. The films will be shown in the Trustees Gallery at 8 p.m. and will be open to the public without charge.

Africa '75 will begin its week of African cultural events on Sunday, April 6, and continue through the 12th. The opening event will be a multicultural religious service on the grounds of the State Capitol Sunday from 2:30 to 4 p.m. The ceremony will include authentic African religious rites and costumes, and will be followed by a soccer festival at 4 on the USC Soccerfield played by several local teams. On Saturday, April 12 the week will end with a grande finale of a number of events including a festival of exotic dances and music to be held on the USC soccer field from 4:30 to 5:30 p.m.; an African feast with diplomats in attendance and authentic dishes from 7:30 until 9 p.m. (cost is $5 for singles and $7 for couples); and a dance from 9:30 on with charges of $3.50, individuals, and $5, couples. For other events see **Theatre**.

Spring at Sparkleberry. The first annual outdoor arts event, April 5, 10 to 5, April 6, 2 to 5, focuses on the Spring moods with an impressive variety of jewelry and batiks (banners and wall hangings), a balanced array of visual arts with 18 exhibiting artists, and three musical performances: Saturday at 11 and 3 and Sunday at 3 there will be cookie creations from the brick oven and balloon creations floating into the sky. No admission charge.

television

Saturday, April 5

3:30 p.m. - Tennis. The Virginia Slims Singles tournament with Chris Evert, Margaret Court; Martina Navratilova, and Evonne Goolagong. (Channel 19)

9 p.m. - Movie. Robert Redford before he became a major sex symbol and Jane Fonda before she rejected that role in 1967's **Barefoot in the Park**. From the Neil Simon play about the struggles of a young couple in New York. (Channel 10)

9:30 p.m. - Theatre in America. "The School for Scandal." Sheridan's classic comedy of manners performed by the Minneapolis' Guthrie Theater Company. (Channel 35, ETV)

Sunday, April 6

1 p.m. - NBA Basketball. The Buffalo Braves vs. the Knicks at Madison Square Garden. (Channel 19)

3:30 p.m. - NBA Basketball. The Cleveland Cavaliers against the Kansas City-Omaha Kings at Omaha. The last regular season game. (Channel 19)

6 p.m. - 60 Minutes resumes its regular schedule with reporters Mike Wallace and Morley Safer. (Channel 19)

7:30 p.m. - Jacques Cousteau. The ever excellent Cousteau documentaries continue with "The Sleeping Sharks of Yucatan." a rare look at open-sea sharks and particularly some that are rumored to sleep in caves in the Caribbean Sea. (Channel 25)

9 p.m. - Masterpiece Theatre. "Vienna 1900" concludes with "The Spring Sonata," the story of a young widow who meets a former lover and finds romantic fulfilment. With Lynn Redgrave and Robert Stephens as Dr. Graesler. Most of the programs in this series so far have been lovely if somewhat somber, with music of the period interpolated into the action. (Channel 35)

10 p.m. - NBC News. "Many Unhappy Returns -- A Report on Our Taxes" looks at the inequities of the tax system, apparently along the lines of the ABC close-up several weeks ago. Reported by David Brinkley. (Channel 10)

Monday, April 7

8 p.m. - Sandburg's Lincoln. "Prairie Lawyer" looks at the 29-year-old Lincoln in Springfield, Ill., vying for the hand of Mary Owens and working as a young lawyer. The fine Hal Holbrook as Lincoln and Cathy Burns as Mary. Holbrook has said that these later Lincoln dramas are better than the earlier installments. (Channel 10)

9 p.m. - The Ascent of Man. Bronowski examines Gregor Mendel and the beginnings of genetics. (Channel 35)

Tuesday, April 8

10 p.m. - The 47th annual Academy Awards dominate this evening's programming. With emcees Sammy Davis, Jr., Bob Hope, Shirley MacLaine, and Frank Sinatra, the TV production promises to be as bad as ever, but this year's nominees are much better than usual and the Awards themselves may be worth watching. (Channel 10)

12:30 p.m. - Tomorrow. Orson Welles is interviewed by Tom Snyder. (Channel 10)

Wednesday, April 9

9:30 p.m. - "Feeling Good" looks at alcoholism this week with Estelle Parsons and Tammy Grimes as guests. Dick Cavett is the host. (Channel 35)

10 p.m. - Firing Line. Clare Booth Luce discusses feminism with William F. Buckley. (Channel 35)

Thursday, April 10

10 p.m. - Happy Endings. Modern life viewed in four playlets by Peter Stone, Jules Feiffer, Herb Gardner, and Neil Simon. The casts include Lauren Bacall and Robert Preston, James Earl Jones and Alan King, and Art Carney. (Channel 25)

Friday, April 11

8 p.m. - Rosenthal and Jones. A comedy pilot about an elderly black and a Jew who decide to room together rather than depend on their children. (Channel 35)

10:30 p.m. - The Romantic Rebellion. Tonight Eugene Delacroix is the subject. No one has brought the spirit and methods of fine criticism to the film medium as well as Lord Kenneth Clark. (Channel 35)

10:30 p.m. - The Two Thousand Year Old Man. A repeat of the excellent cartoon version of the Mel Brooks-Carl Reiner comedy record. Voices and jokes by Brooks and Reiner. (Channel 25)

Oscar-time: the good, the bad, and the commercial slug it out

(Continued from page 8)

(**Chinatown**) who probably will. Of the other nominees, Albert Finney (**Murder on the Orient Express**) was certainly good but perhaps a touch too precious in a role that admittedly called for preciosity. Dustin Hoffman (**Lenny**) is brilliant at putting disguises over his one and only characterization, but he is ultimately a very limited actor. I have similar reservations about Al Pacino, who is visibly getting better and was magnificently used by Coppola in **Godfather II**, but who depends too much on his air of reserve to shape his characterizations (which have been essentially similar). He's not yet up to the versatility of Nicholson.

DIRECTOR. Francis Ford Coppola was the Best Director of 1974, not only for **Godfather II**, for which he was nominated, but also for **The Conversation**, for which he wasn't. Coppola hasn't fully developed yet and his films still lack the strong personal style of a Griffith or a Welles, but I feel that these two movies were the most exciting to come out of an American studio in the previous year and offer great promise for the future. Of the others, Bob Fosse (**Lenny**) did a tricky save on a bad job, and I doubt that I would care for John Cassavetes' **A Woman Under the Influence** unless he has radically changed his working methods. Francois Truffaut's **Day For Night** was full of affection, but Truffaut's famous mild mannered style is becoming positively wishy washy and failed to redeem the melodramatic plot. Roman Polanski's work in **Chinatown** was efficient and little more and is particularly questionable since he reportedly changed writer Robert Towne's ending.

PICTURE. **Godfather II**, **Chinatown**, **Lenny**, **Towering Inferno**, and **The Conversation** are nominated for Best Picture. **Godfather II** is the obvious choice since this epic work of art stands above the essentially routine nature of its competitors. **Lenny** never recovers from Barry and Hoffman. The **Towering Inferno** is just a joke, but not a very good one since an Academy that can award **The Sting** Best Picture is obviously capable of anything. **Chinatown** is simply not as good as **Godfather II**.

But by not adhering to a strictly aesthetic judgement the Academy here has a chance to do something useful. The Awards have never really meant much anyway, except commercially, and by giving the award to **The Conversation** (which is exceptional in a different, more intensive way than **Godfather II**) the resulting attention could give some needed play to that badly neglected film. The Academy has a safe choice in **Godfather II** since it was financially nearly as successful as its predecessor. The question is, will they finally stop making safe choices and venture into controversy, will they actually encourage overlooked films of "merit" and "distinguished achievement?" The odds are all against it, but **The Conversation** has been nominated, so who knows? Maybe after 47 years the Awards will finally come of age. ■

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